

SEVILLA



**IDA: ADVANCED  
DOCTORAL RESEARCH  
IN ARCHITECTURE**

Antonio Tejedor Cabrera, Marta Molina Huelva (comp.)

IDA: Advanced Doctoral Research in Architecture  
Sevilla: Universidad de Sevilla, 2017.

1.408 pp. 21 x 29,7 cm

ISBN: 978-84-16784-99-8

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# LT 3

PATRIMONIO Y  
REHABILITACIÓN



## HERITAGE AND REHABILITATION / PATRIMONIO Y REHABILITACIÓN

- p. 565-574: **NEW KNOWLEDGE ABOUT THE CHURCH OF SANTA MARÍA IN CARMONA** / p. 575-585: NOVEDADES EN TORNO A LA IGLESIA DE SANTA MARÍA DE CARMONA  
Ojeda Barrera, Alfonso
- p. 587-596: **GEOMETRY AND CONSTRUCTION THROUGH THE SACRED SPACE OF ANDRÉS DE VANDELVIRA** / p. 597-607: GEOMETRÍA Y CONSTRUCCIÓN A TRAVÉS DEL ESPACIO SACRO DE ANDRÉS DE VANDELVIRA  
Estepa Rubio, Antonio
- p. 609-619: **AN APPROACH TO THE IDEAL CONCEPT OF URBAN PLANNING IN THE 18TH CENTURY: COLONIAL SETTLEMENTS IN ANDALUSIA** / p. 620-630: APROXIMACIÓN AL URBANISMO IDEAL EN EL S. XVIII: LAS NUEVAS POBLACIONES DE COLONIZACIÓN EN ANDALUCÍA  
Quevedo Rojas, Carlos
- p. 631-642: **POWER PLANT REUTILIZATION STRATEGIES ENEL POWER PLANTS AND PORT OF GENOA CASE-STUDY** / p. 643-655: ESTRATEGIAS DE REÚSO DE LAS CENTRALES ELÉCTRICAS. LAS CENTRALES ENEL Y EL CASO ESTUDIO DEL PUERTO DE GÉNOVA  
Olivieri, Davide
- p. 657-664: **TECHNICAL-TECHNOLOGICAL AND MATERIALS COMPARATIVE ANALYSIS BETWEEN ITALIAN AND SPANISH MEDIEVAL SHIPYARD (THE CASE OF VENICE AND SEVILLE)** / p. 665-673: ANÁLISIS COMPARATIVO TÉCNICO-TECNOLÓGICO Y DE MATERIALES ENTRE LOS ASTILLEROS MEDIEVALES ITALIANOS Y ESPAÑOLES (LOS CASOS DE VENECIA Y SEVILLA)  
Debenedictis, Domenico; Robador González, María Dolores; Pagliuca, Antonello
- p. 675-684: **STRATEGIES FOR CONSERVATION OF RELIGIOUS HERITAGE IN THE METROPOLITAN AREA OF LYON/SAINT-ÉTIENNE (FRANCE). SHORT RESEARCH STAY AND METHODOLOGICAL TRANSFER** / p. 685-695: ESTRATEGIAS PARA LA CONSERVACIÓN DEL PATRIMONIO ECLESIAÍSTICO EN LA METRÓPOLIS LYON/SAINT-ÉTIENNE (FRANCIA). LA ESTANCIA BREVE INVESTIGADORA COMO VÍA DE TRANSFERENCIA METODOLÓGICA  
Mascort-Albea, Emilio J.; Meynier-Philip, Mélanie
- p. 697-709: **HYDRAULIC HERITAGE AND THE CONSTRUCTION OF THE TERRITORY: THE IRRIGATION COMMUNITIES** / p. 710-722: EL PATRIMONIO HIDRÁULICO EN LA CONSTRUCCIÓN DEL TERRITORIO: LAS HEREDADES  
Delgado Quintana, Guacimara
- p. 723-731: **SUSTAINABILITY AND CONSERVATIVE REHABILITATION OF EXTREMADURAN PATRIMONIAL RURAL ARCHITECTURE AGAINST CLIMATE CHANGE. VEGAVIANA, CASE STUDY** / p. 732-741: SOSTENIBILIDAD Y REHABILITACIÓN CONSERVADORA DE LA ARQUITECTURA RURAL PATRIMONIAL EXTREMEÑA CONTRA EL CAMBIO CLIMÁTICO. VEGAVIANA, CASO DE ESTUDIO  
Bote Alonso, Inmaculada
- p. 743-754: **TOWARDS A METHODOLOGY FOR THE ASSESSMENT OF VISUAL IMPACT CAUSED BY RENEWABLE ENERGY FACILITIES ON THE LANDSCAPE IN CULTURAL HERITAGE SITES** / p. 755-766: HACIA UNA METODOLOGÍA DE VALORACIÓN DEL IMPACTO VISUAL CAUSADO POR INSTALACIONES DE ENERGÍA RENOVABLE EN EL PAISAJE EN EL ENTORNO DE LUGARES PATRIMONIO CULTURAL  
Diego Rodríguez, Jesús Carlos; Chías Navarro, Pilar
- p. 767-772: **THE URBAN RENOVATION IN PUEBLA, MEXICO. THE HISTORICAL CENTER AS EXPERIMENTAL SPACE. THIRTY YEARS OF CITY TRANSFORMATION** / p. 773-779: LA RENOVACIÓN URBANA EN PUEBLA, MÉXICO. EL CENTRO HISTÓRICO COMO ESPACIO EXPERIMENTAL. TREINTA AÑOS DE TRANSFORMACIÓN DE LA CIUDAD  
Cortés Moreno, Jorge David
- p. 781-790: **THE ORNATE IN THE ARCHITECTURE OF TENERIFE AND GRAN CANARIA: 1865-1935** / p. 791-800: EL ORNATO EN LA ARQUITECTURA DE TENERIFE Y GRAN CANARIA: 1865-1935  
Sabina González, José Antonio
- p. 801-807: **THE CONSERVATION OF THE CONSTRUCTIONS LOCATED ON PROTECTED NATURAL AREAS: RESEARCH EXPERIENCE IN DOÑANA** / p. 808-815: LA CONSERVACIÓN DE LO CONSTRUIDO EN LOS ESPACIOS NATURALES PROTEGIDOS: EXPERIENCIA DE INVESTIGACIÓN EN DOÑANA  
Rincón Calderón, José María; Galán Marín, Carmen; Sanchez Fuentes, Domingo
- p. 817-827: **TRANSHUMANCE HERITAGE IN THE STRUCTURING OF THE LANDSCAPE, CITIES AND ARCHITECTURE** / p. 828-838: EL PATRIMONIO DE LA TRASHUMANCIA EN LA VERTEBRACIÓN DEL TERRITORIO, LA CIUDAD Y LA ARQUITECTURA  
Gutiérrez Pérez, Nicolás
- p. 839-848: **INTERVENTION IN THE HERITAGE OF RURAL COLONIZATION ARCHITECTURE. THE VILLAGES OF LOS MONEGROS** / p. 849-859: INTERVENCIÓN EN EL PATRIMONIO DE LA ARQUITECTURA RURAL DE COLONIZACIÓN. LOS POBLADOS DE LA COMARCA DE LOS MONEGROS  
Prieto Mochales, Luis
- p. 861-870: **MODERN ARCHITECTURE IN MANZANILLO, COLIMA, MEXICO 1930-1970 (TRANSFER AND ADAPTATION)** / p. 871-880: ARQUITECTURA MODERNA EN MANZANILLO, COLIMA, MÉXICO 1930-1970 (TRANSFERENCIA Y ADAPTACIÓN)  
Yáñez Ventura, Marco Antonio; López García, J. Jesús
- p. 881-893: **FIRST INTERNATIONAL ARCHITECTURAL JOURNEY OF JUAN MADRAZO** / p. 894-906: PRIMER VIAJE INTERNACIONAL ARQUITECTÓNICO DE JUAN MADRAZO  
Fernández Martínez, Margarita María
- p. 907-918: **HOUSES, COURTYARD TENEMENT HOUSING, INNS AND SHOPS IN 16TH SEVILLE. ARCHITECTURE, DRAWING AND GLOSSARY OF MASTER BUILDERS** / p. 919-930: CASAS, CORRALES, MESONES Y TIENDAS EN LA SEVILLA DEL SIGLO XVI. ARQUITECTURA, DIBUJO Y LÉXICO DE ALARIFES  
Núñez González, María
- p. 931-939: **TOWARDS THE CONSTRUCTION OF ATLAS OF SURVIVING ARCHITECTURES** / p. 940-949: HACIA LA CONSTRUCCIÓN DEL ATLAS DE ARQUITECTURAS SUPERVIVIENTES  
Tejera Mujica, Noemi
- p. 951-960: **TRANSFORMATIONS OF THE ALCÁZAR OF SEVILLE THROUGH ITS IMAGES (1902-1969)** / p. 961-971: TRANSFORMACIONES DEL REAL ALCÁZAR DE SEVILLA A TRAVES DE SUS IMÁGENES (1902-1969)  
Bañasco Sánchez, Pablo
- p. 973-980: **THE ARCHITECTURE OF POWER. THE ISLAND INSTITUTIONS AND AUTONOMOUS BODIES. ANALYSIS OF THE CASES: GRAN CAÑARIA, TENERIFE AND MADEIRA** / p. 981-987: LA ARQUITECTURA DEL PODER. LAS INSTITUCIONES INSULARES Y ORGANISMOS AUTÓNOMOS. ANÁLISIS DE LOS CASOS: GRAN CANARIA, TENERIFE Y MADEIRA  
Hernández Cruz, Ricardo Kevin
- p. 989-998: **PROPOSAL FOR AN INDICATORS SYSTEM OF URBAN INTEGRATION OF THE MARITIME PORTS HERITAGE** / p. 999-1009: PROPUESTA PARA UN SISTEMA DE INDICADORES DE INTEGRACIÓN URBANA DEL PATRIMONIO PORTUARIO MARÍTIMO  
De las Peñas García, Jesús
- p. 1011-1020: **EMPIRICAL METHOD APPLIED IN RESEARCH ON RESIDENTIAL ENERGY RETROFITTING** / p. 1021-1031: MÉTODO EXPERIMENTAL EN LA INVESTIGACIÓN SOBRE REHABILITACIÓN ENERGÉTICA RESIDENCIAL  
Escandón, Rocío; Blázquez, Teresa; Martínez-Hervás, Mónica; Suárez, Rafael; Sendra, Juan José
- p. 1033-1042: **AESTHETICS OF RUINS AND ETHICS OF ARCHITECTURAL DESIGN: NEW INTERVENTIONS ON ARCHAEOLOGICAL HERITAGE** / p. 1043-1053: ESTÉTICA DE LAS RUINAS Y ÉTICA DEL PROYECTO ARQUITECTÓNICO: NUEVAS INTERVENCIONES EN EL PATRIMONIO ARQUEOLÓGICO  
Bagnato, Vincenzo Paolo



# FIRST INTERNATIONAL ARCHITECTURAL JOURNEY OF JUAN MADRAZO

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**Abstract:** In the nineteenth century arises the activity of architectural restoration to recover the values of the buildings of the past.

The world of cathedrals was the most suitable, both for the new architecture and at the same time, for the restorations that are then made of these buildings.

In Spain, as in France and other European countries, the center of restorations will be associated with the notable abandonment of medieval historical heritage.

Stopping us in the last third of the nineteenth, Juan de Madrazo decided to undertake his first international trip to the origin of the restorations, which at that time took place in France, where the architect par excellence, Viollet-le-Duc. Among other places, visit Burdeos, Portiers, Tours, Orleans, Paris, Stuttgart, Munich, etc. In all of them they visited important monuments in which they were in full restoration at the time, or, just finished.

From the hand of Madrazo, a trip is made through the Europe of medieval restoration; A journey that allows you to discover both the interventions that were being carried out and Madrazo's own opinion on them, which also allows him to discover the personality of Madrazo himself, and even the friendships and professional relationships he maintains with other architects he knows abroad.

**Keywords:** Travel, Restoration, Gothic, Foreign, Private letters.

## 1. Introduction

In the 19th century the activity of architectural restoration arises to recover the values of the buildings of the past. At the beginning of this century, there are numerous interventions guided by the restoration architects throughout Europe. Different causes contributed to the formation of a new conscience and taste for the medieval subjects, resurgiendo a special enthusiasm to restore the projects of gothic character. According to the words of Chateaubriand this new spirit was summarized in:

"To venerate, to preserve and to restore the medieval monuments, in which rests the moral beauty of the Christian civilization in front of the ideal pagan beauty"<sup>1</sup>.

The world of cathedrals was the most suitable for both the new architecture and at the same time, for the restorations that are made of these buildings at the time.

In Spain, during this century two of the indispensable requirements for the development of this "monumental restoration", on the one hand, the consolidation of romantic historicism and on the other hand, the creation of an institutional apparatus for the restoration of the enormous historical heritage that was in Spain.

In Spain, as in France and other European countries, the center of restorations will be associated with the notable abandonment of medieval historical heritage. This abandonment suffered by different causes, among which the Napoleonic troops or the confiscation of Mendizabal, are reasons that coincide in the time also motivated, by a clear ignorance of the forms and constructive principles of these buildings during the first decades of century XIX .

After these events, Juan de Madrazo<sup>2</sup> decided to embark on his first trip to the origin of the restorations, which at that time took place in France where the architect par excellence was, Viollet-le-Duc, which marked the theoretical and operational direction of the beginnings of the monumental

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<sup>1</sup> Navascués Palacio, Pedro. The best of 19th century art. History 16, 1998. P 16-17

<sup>2</sup> The Spanish and American Enlightenment, Mr. Juan de Madrazo architect-director who was of the works of restoration of the cathedral of Leon. nº XI. P 179.

restoration in Spain. Architect who influenced in a remarkable way in students, who like Juan de Madrazo especially, were formed in the School of Architecture<sup>3</sup>. The history of France will be understood reflected in the medieval monuments, like gothic cathedrals, walled cities, abbeys and castles that had suffered different damages; these will return to offer themselves like Imperial symbols after their recovery thanks to the monumental restoration<sup>4</sup>.

In the first decades of the nineteenth century, and until well mid-east, in France, the restoration of monuments was practiced with very little rigor and dispersion; due to the classical academic formation, of important tradition and strength, which had been studied by the French architects of the time<sup>5</sup>.

There is no architect who does not consider traveling as an enriching and learning experience, probably the most powerful. Travel was, and still is today, a luxury that not everyone could afford and less students, so Madrazo finished the race in 1852 and a few years later, being a university professor, this trip begins.

The first trip recorded Madrazo appears on September 8, 1858, with a destination abroad. His intention was to visit several of the most important destinations in Europe<sup>6</sup>. One of the most significant trips of which we have evidence due to both the cities he visited, as well as the characters and projects that he had the opportunity to see the hand of its creators. In this trip, Madrazo intends to learn and take a tour of the places where they were applying and the restorations of medieval architecture.

This trip of Madrazo could be compared to a great extent with some trips made by the scholar and collector Valentín Carderera that made by Europe between the years 1841 to 1861. In all these trips Carderera visits Paris like Madrazo does and in the last of them towards the year 1861 visited several German cities of the valley of Rhine, as Madrazo also does in this trip<sup>7</sup>. Trips very similar to those of Madrazo, in which it studies the monuments of the time and its restorations. Character Carderera closely linked to the Madrazo family, together with Pedro de Madrazo, accompanied by the artist Jaime Serra, artistic trips are very important for the dissemination and knowledge of heritage.

Juan de Madrazo was already aware of the theories of Viollet-le-Duc, who rigorously assumed both his general definition of "restoration" and his sense of restoration of the building to a complete state.

To Madrazo, thanks to this first trip and to others that would later, made all of them by Europe, unpublished news of great interest on the monuments that were being restored, as well as a photographic report on the monuments that goes visiting, which allows Associate each visit with the state of the monument. Their journeys coincide in time with the great restorations that were being realized in important buildings by Europe.

At the same time and each stop of the trip that is analyzed below, we must think about the family of Madrazo<sup>8</sup> and that practically almost everything that Juan visits in his first trips, had already previously visited his brothers, like Juan himself makes understand in his private letters, giving business cards to most of the people he goes visiting throughout his stays, almost always of his brother Federico<sup>9</sup>, who already enjoyed at that time of great popularity, in order to make himself known.

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<sup>3</sup> García - Gutiérrez Mosteiro, J (2013). Dictionary biographical historical. Character Juan de Madrazo and Kuntz. P 587-588

<sup>4</sup> Capitel Antón, *Metamorphosis of monuments and theories of restoration*. Alianza forma, 1992. P 18

<sup>5</sup> As Antón Capitel explains in his book *Metamorphosis of Monuments and Theories of Restoration*, the cause of the lack of study of the different monuments and the ruin they were devastating would not have been the fault of the architects, who would have studied only a classical academic formation; thus preventing them from knowing how to restore Gothic buildings. Capitel Anton, *Metamorphosis of monuments and theories of restoration*. Alianza forma, 1992. P 18

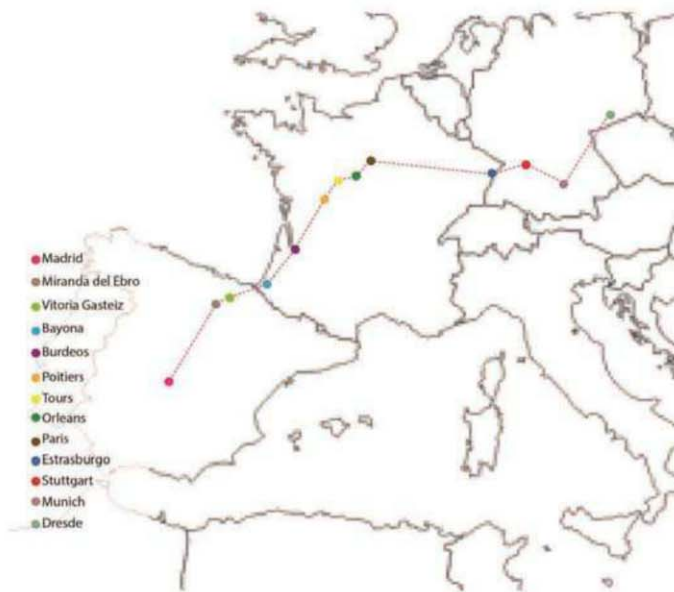
<sup>6</sup> Letter nº 1 of Juan de Madrazo addressed to his brother Pedro in his stay in Bayonne on his arrival to this city, having passed through the cities of Miranda del Ebro and Vitoria - Gasteiz. Particular correspondence of Juan de Madrazo, with date Bayonne 8 of September of 1858. Archivo Museo del Prado, sin clasificar.

<sup>7</sup> Lanzarote Guiral, J.M., *Travel journals by Valentín Carderera for Europe (1841-1861)* Paris, London, Belgium and Germany. Institution "Fernando el Católico". 2016

<sup>8</sup> Los Madrazo: a family of artists. Town hall, Culture Department. Madrid, 1985

<sup>9</sup> Letter nº 4 of Juan de Madrazo ... (Munich 27 of September 1858).





**Fig. 1.** Itinerary of Juan Madrazo in Europe

Madrazo was a person who liked to move continually and visit in each city as many monuments as he could. What shows its enormous capacity of absorption of information, and as it appears in the letters of its first trip always has an excuse not to stop in a city but is really interesting to architectonic level. His eagerness to travel allows him not only to see architecture, but also to the people of the place, the social level and the way of life in general.

The letters analyzed for this research work are a total of 39 letters, of which 6 belong to this trip of 1858, while the rest form a group of letters corresponding to work trips, in which Madrazo evaluates the process of his work and its progress or, on the contrary, its delays; as can be the works in the cathedral of Leon or the altar and tabernacle that realizes for the cathedral of Oviedo.

These 6 letters of several pages, analyzed are realized by Madrazo, where it exposes its multiple routes and their experiences during their stay. Usually maintains an almost weekly correspondence although within the week, it can observe up to a total of 2 cards in a short time.

All these letters have been discovered after a long investigation of the study-documentation of the Madrazo family, made in the archive of the Prado Museum; all of them appear without a classification and only ordered by the same dates of the letters. This documentation arrived at the Prado Museum after a donation from the Daza-Campos family, heirs of the Madrazo family.

## 2. Stop in France

In this first trip of 1858, and counting with the age of 29 years, Madrazo makes different stops. This is really the only trip, which Madrazo performs as a study tour of architecture, both monumental and new work, the other trips made throughout his life, which are many, are trips that take advantage to visit all class Of monuments but they are already trips more of familiar style or for a justified cause as is the accomplishment of some project, since it will travel accompanied by his wife or even will go to the house that his family had in Paris.

Leaving Madrid, in this first trip of the 58, travels with destiny at first to Marseilles, although finally due to the heaviness of the trip decides to change the direction and it arrives until Bayonne; Passing by the cities of Miranda of the Ebro and Vitoria-Gasteiz in Spain, cities that when crossing them impact him quite at landscape level. In Bayonne he visits the cathedral of Gothic style, which at that time was in full restoration work and which Madrazo visits describing in this way the impressions he receives:

"... I was already receiving the same impression from Bayonne in whose cathedral are made works of architecture, mural painting, stained glass, etc. etc. To which more important..."<sup>10</sup>

<sup>10</sup> Letter nº 2 of Juan de Madrazo ... (Paris, September 11, 1858). Page 1 of 4

The cathedral of Bayonne, which is a magnificent example of a Gothic temple that was completed in the seventeenth century and whose cloister is a jewel<sup>11</sup>, one of the largest and most spectacular in France, which at the time was at the arrival of Madrazo To this city in full works of restoration of the monument. Arriving at Bayona, and once visited the city, Madrazo takes lodging in an inn called Biloaina, for the next day take the train that would take you to the next destination.

From there he went to Bordeaux, Portiers, Tours and Orleans, where he visited as he explains "important churches", surely Madrazo would be referring, as for the city of Tours, to the Cathedral of Tours, Gothic style, - Which began to be built in the first half of the thirteenth century, and ended two centuries later, so you can see different styles, whose Gothic is progressively evolving, so that Madrazo could observe all these styles - and to the square of the Palace of Justice also of Tours.

This Palace of Justice of Tours was built by Charles Jacquemin Belisle between 1840 and 1850, with its doric-Roman portico without fronton that is very typical of the large series of large civil structures and relief, whose building there are photographs in the Madrazo's family album of his travels.



**Fig. 2.** Square of the Palace of Justice of Tours, [1850 - 1870]. Collection of architectural family album by Juan de Madrazo, Museo del Prado.

On the other hand, of the other cities that are not known for certain monuments could visit, if specifying that only saw churches and had little time to stay, makes it suspect that in the city of Bordeaux was able to visit the cathedral of Saint André Of Bordeaux, one of the best examples of Gothic, decorated in Renaissance style. In Portiers, it would surely visit the cathedral of Saint-Pierre, also cathedral executed in the XII century of Gothic style Angevin, except for the facade that, with its rosette and its three covers follows the influence of the Gothic of the island of France. Y en Orleans visitaría la catedral de Orleans, construida de estilo gótico en el centro de Orleans, todas ellas catedrales de estilo gótico, acercándose de este modo hacia la ciudad de París<sup>12</sup>.

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<sup>11</sup> Hitchcock, Henry-Russell. *Architecture ...* , 210

<sup>12</sup> Becerro de Bengoa, R., *Descriptive journeys iron roads of León, Asturias and Galicia. From Palencia to La Coruña.* Alonso y Z. Menendez, Editores, 1883. P 62 - 65





**Fig. 3.** Cathedral of Tours, [1850 - 1870]. Collection of architectural family album by Juan de Madrazo, Museo del Prado.

Throughout France, by the time Madrazo visits the country, the replacement of the classical school by the romantic one was in full development, and practically all the buildings of the medieval era were undergoing some type of pertinent architectural restorations. It was inevitable to perceive for Madrazo, on the one hand, the great effort to make a good architecture in France, and on the other hand to observe the cities and houses made with a low quality of materials and without giving them greater importance<sup>13</sup>. According to Madrazo explains:

"As for Paris, I can tell you that it has surprised me greatly: I have been astonished at the very great and very good that is made of monumental architecture ... On the other hand, the building of houses has left me petrified, it has left me cold And it is impossible to imagine a more miserable construction, it reminds me of the villages of the valley of Valencia, I have climbed into the armor of a house that is now in construction and I have been able to find out everything"<sup>14</sup>.

In this way, it reflects the enormous controversy that existed between the popular and the monumental architecture. As Hitchcock himself explains in his book *Architecture of the Nineteenth and Twentieth Centuries*:

"Private construction in France was mostly very bland, both in the city and in the outskirts or in the countryside"<sup>15</sup>

What remarks the thought of Madrazo when seeing for the first time France.

On the contrary, even though these houses are "clods" as Madrazo calls them, due to the scarcity of materials used as wood, stone, plaster and others, it is still in the last hand that these houses are received where they are saved by the paintings, Or crystals which they use, bearing in mind the splendid articles which were then sold all over Paris, like large crystals of large size<sup>16</sup>, which allowed the building to be dressed in a very rich material, although the guts of the building could not be worse. It is interesting, as Madrazo explains this subject, as it exposes it in an almost casual tone:

"Near the house there is a bazaar with crystals from the pavement to the general room, that is to say, about 30 feet high by 15 wide (...) near the pantheon is a house with a paper facade that has no weight at all 4 fingers thick and I say paper because everything in it is nothing more than crystals and cardboard stone"<sup>17</sup>.

It may be that for this reason, a few years later, Madrazo would be installed in the city of Paris, for constructive details for his architectural works, as for example, bronze figures for the altar-tabernacle

<sup>13</sup> Hitchcock, Henry-Russell (eds) (1993) *Architecture of the 19th and 20th centuries*. Cátedra (1993)

<sup>14</sup> Letter nº 2 of Juan de Madrazo ... (Paris, September 11, 1858). Page 1 of 4

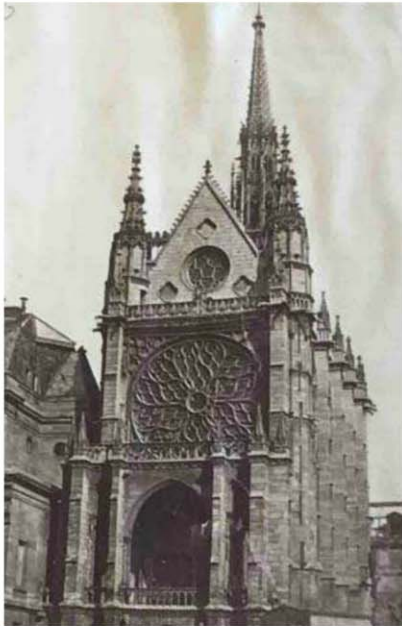
<sup>15</sup> Hitchcock, Henry-Russell. *Architecture of the 19th and 20th centuries*. Cátedra (1993)

<sup>16</sup> Letter nº 2 of Juan de Madrazo ... (Paris, September 11, 1858). Page 2 of 4

<sup>17</sup> Letter nº 2 of Juan de Madrazo ... (Paris, September 11, 1858). Page 3 of 4

of Oviedo<sup>18</sup>, where He entrusted to some goldsmiths located in Paris all the figures. Which shows that Madrazo, would have checked the great Parisian qualities in products that in Spain did not exist or did not have the same quality.

As for the architecture that visits Paris, in this trip is very remarkable his fondness for the most important Gothic churches of the city, where in few hours of stay in Paris he visits the Sta. Chapel, St.Germain after, St Germain l'auxerrois and finally Notre-Dame.



**Fig. 4.** Sta. Chapel, [1850-1870]. Collection of architectural family album by Juan de Madrazo, Museo del Prado.

Of all of them he explains:

"(...) They are admirable and have left me amazed (...)"<sup>19</sup>.

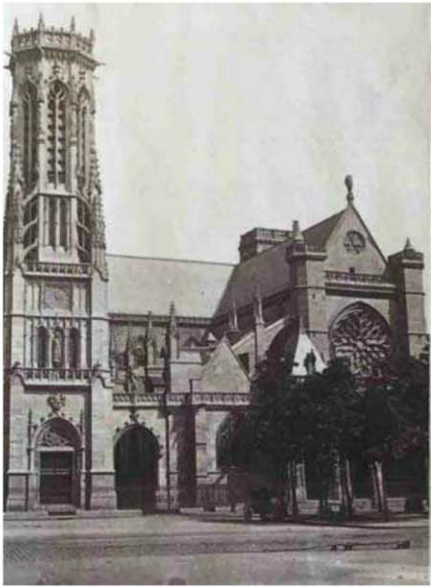
On the one hand the Sta. Chapel suffers between the years 1840 and 1868 a restoration carried out by Felix Duban, Jean Baptiste Lassus and Emile Boeswillwald, advised by Viollet-le-Duc, of which there are photographs in the familiar album of Madrazo; On the other hand, the St. Germain could refer either to the Saint Abbey. Germain-des-Prés which was restored between 1821 and 1854 by the architects Étienne-Hippolyte Godde and Victor Baltard, or to the Saint Germain-en-Laye, made in 1823 -7 by A.J. Malpièce and his partner Moutier. Perhaps because of its importance and the restoration that was carried out, Madrazo was more inclined to visit the former than the latter. The St. Germain l'auxerrois was rebuilt between 1838-1855 by Jean-Baptiste Lassus and Víctor Baltard, while between 1858-1863 the northern side beffroi of the church was built by Théodore Balli, reason why Madrazo when traveling in the year 1858, has the opportunity to see the first restoration completed and the beginning of the latter, something that surely interested him as a Gothic style building that was undergoing a restoration.

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<sup>18</sup> De la Madrid, Vidal. Oviedo Cathedral: History and Restoration. From Ignacio Díaz Caneja to José Luis Montagut: The altar and tabernacle of Juan de Madrazo. Ed. Nobel, 1999. Page 230 - 235

<sup>19</sup> Letter nº 2 of Juan de Madrazo ... (Paris, September 11, 1858). Page 2 of 4





**Fig. 5.** Saint Germain l'auxerrois, [1850-1870]. Collection of architectural family album by Juan de Madrazo, Museo del Prado.

As far as Notre-Dame, the restoration of the cathedral is undertaken in 1844 to 1864 by the architects Lassus, at first but very early death and Viollet-le-Duc, reason why in the period in which Madrazo visits the cathedral is in full development of the works.

Madrazo does not get to know Lassus<sup>20</sup>, since this one would have died a year before this first trip that is known of Madrazo.



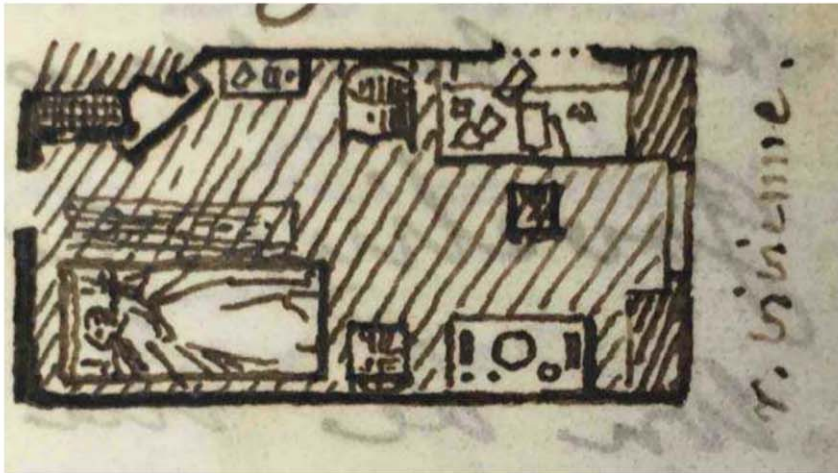
**Fig. 6.** Notre Dame Cathedral, [1850-1870]. Collection of architectural family album by Juan de Madrazo, Museo del Prado.

In this house, Madrazo, takes a room in which he stays throughout his stay in Paris. Of her, Madrazo, makes a detailed description and even sketches or sketches that allows to have a very clear notion of the situation in which it is in Paris. A room of dimensions 2 x 3 meters long, where you will find a bed, fireplace, cupboard, washbasin, bedside table, writing table, an armchair two chairs and the tapestry next to the bed, all outlined and drawn in the Drawing accompanying, but as the same explains to his brother:

<sup>20</sup> Hitchcock, Henry-Russell. Architecture ... 175



"(...) But I have the pleasure of living in the rue vivienne and this is everything (...)"<sup>21</sup>.  
All explained meticulously and accompanied with an explanatory drawing of the room.



**Fig. 7.** Drawing by Juan de Madrazo, to describe the room that inhabits Paris, September 22, 1858, private letter no. 3, Museo del Prado.

In this trip, his main objective was to know both the new architecture that was being executed, and the restorations that were being carried out of the main monumental architecture abroad. Practically Madrazo stays in Paris for about fifteen days, which he dedicates exclusively to visit the architecture and the architects of the works.

Between the visits that realize, they emphasize those that he makes to the French school of the Louvre, the museum of Luxembourg and the one of Versailles.

Here is a Madrazo also understood in pictorial art, where he even comes to analyze many of the works he observes in these museums, even analyzing how the works of art and the architectural aspect of the museum should be placed in relation to the Arrival of new works that must be placed, as Madrazo explains:

"The Homer de Ingres of Luxembourg has actually placed himself on a roof of the French school of the Louvre, it seems to me very well that I think that ceiling does not do well, it is in my opinion a painting that must be placed vertically (...)"<sup>22</sup>.

This suggests that Madrazo was in constant learning and that, as in architectural art, he was also interested in the new contributions of another kind of art, in this case the pictorial one, it is also possible to think that when these letters were sent to his Brothers, these would also be very interested in knowing everything that was happening in these museums of great importance within the world of art.

Like other architectures, the Louvre had also suffered around 1852 the idea of completing the museum, or more precisely that of uniting the Louvre with the Tuileries where the architect Visconti was commissioned to carry it out<sup>23</sup>. He made a scheme very quickly, where two empty blocks were projected that extended towards the west to each one of the ends of the Palace of the Tuileries in which they lived the governors. In 1853, Visconti died and took over the work Lefuel, who managed to finish it in 1857, reason why Madrazo when traveling a year later has the opportunity to see the finished work.

Such was his enthusiasm and deep interest in the works that were being carried out in the cathedral of Notre-Dame, that in this short period of stay in Paris, he went to the work a few times, which was one of the principal works Interested to visit, where he explains:

"I have seen the restoration works of Notre-Dame more closely, Viollet-le-Duc has been very kind to me and all the work I have been able to examine very well, which I liked very much because I am interested. It is what is admirable here, these important works (...)"<sup>24</sup>.

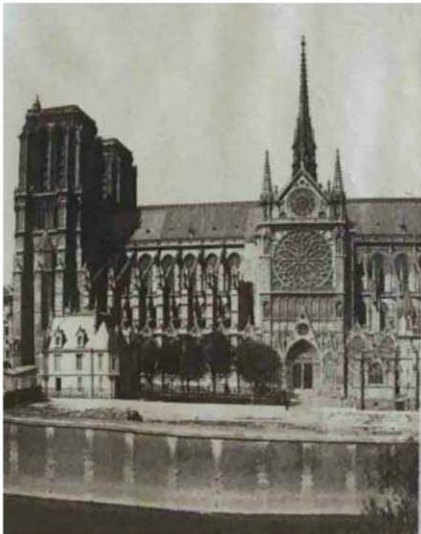
<sup>21</sup> y <sup>22</sup> Letter nº 3 of Juan de Madrazo ... (Paris, September 22, 1858). Page 2 of 6.

<sup>23</sup> Hitchcock, Henry-Russell. Architecture of the 19th and 20th centuries. Cátedra 1993. Page 175

<sup>24</sup> Letter nº 3 of Juan de Madrazo ... (Paris, September 22, 1858). Page 3 of 6.

Madrazo visits these works because of the enormous interest in these restoration works, in addition to being accompanied by Viollet-le-Duc, which allows him to visit every corner of the cathedral and examine the plans with details. This is the first time that Madrazo appears talking about Viollet, but on the other hand, it does not seem that it is in this visit when it knows Viollet, since as Madrazo speaks, although it is not known in previous letters, yes that is probable that Either on the first visit he made to the cathedral on his arrival in Paris on 11 September, or on the contrary, that he had been on another trip, which is not recorded in the letters, but which can't be discard. What is clear is that from these visits comes a friendship with Viollet, which was created over time and that without a doubt Madrazo surely took advantage of many of the knowledge learned and that Viollet would teach even on the spot and then take them Out in the restoration of the cathedral of Leon.

This work constitutes the highest testimonial contribution Spanish, conceptual and theoretical, on criteria of restoration written in the nineteenth century; in addition to reflecting the most important alternative of intervention in monuments that was followed throughout Europe taking into account the dictates and teachings advocated by Viollet, which consisted of conceiving the architect as a creative artist<sup>25</sup>.



**Fig. 8.** Notre Dame Cathedral, [1850-1870]. Collection of architectural family album by Juan de Madrazo, Museo del Prado.

Also in the letters, he mentions the opening of new streets, which at that time were being held in Paris, since Napoleon I had not had time to do too much in the urban reorganization, his nephew in taking power, opted for the Peace and had almost two decades to dedicate to building. In addition to this, he had firmly decided to redefine Paris more drastically than any other city<sup>26</sup>.

Madrazo continues his visits to the city and thus attends a meal in the house of the Director of studies of the Institute of the blind in Paris. At that time the new construction project was being carried out for the said institute in Copenhagen and Madrazo attends the food to be given a copy of the plans of the project so that it could study them with tranquility, explains Madrazo:

"The other day I ate at the home of the Director of studies of the Institute of the Blind who gave me the plans of a project of the same species for Copenhagen that I am being (...) "<sup>27</sup>.

From these comments the interest of Madrazo also appears in new work that was being carried out at that time in the cities.

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<sup>25</sup> Rivera, J. y Arrechea, J. The Cathedral of Leon: a monument in permanent metamorphosis. Architecture summary library. Tomo I.

<sup>26</sup> Hitchcock, Henry-Russell. Architecture ... , 207-208

<sup>27</sup> Letter nº 3 of Juan de Madrazo ... (Paris, September 22, 1858). Page 4 of 6.





**Fig. 9.** General plan of the environment of the hospital of deaf-mutes of Paris, architect Philippon, 1858, collection-studio Juan de Madrazo, Museo del Prado.

### 3. Stop in Germany

From the city of Paris, it leaves for the city of Munich, happening of way by Strasbourg and Stuttgart. In Strasbourg it only stops for a few hours, enough time for Madrazo to visit the cathedral and the Protestant church of Sto. Thomas, of her says:

"The cathedral resists very closely, there are very good things in it, and other churches in one of which, St. Thomas taught me some mummies of the Count of Nassan and of his daughter to which most pugnantes (...)"<sup>28</sup>.

This church of Sto. Thomas is close to Strasbourg Cathedral and is also known as the Protestant Cathedral.

From Strasbourg travels to Stuttgart, as far as this city Madrazo also remains a few hours, hours that Madrazo takes full advantage to visit the city of which explains:

"Stuttgart, however, is quite interesting and I was somewhat glad to see it ... the Rhine has made a lot of impression on me, it is a river that does not look like other rivers and I think I would distinguish it from them if it were Possible to be able to examine them at the same time (...)"<sup>29</sup>.

But on the other hand, there is no record of the monuments that he could visit in this city, nor of his impressions at the urban level of the city.

Newcomer from Munich, Madrazo passes a thousand calamities by not understanding the language and takes a room in the street Shellings Strasse 42 2nd floor, whose room describes as medium, with old furniture and not very clean, but unlike when I was staying in Paris , Where the street was easily recognized and even describes in detail its room, in this sense should not be Madrazo very happy with the accommodation this time.

Once retired in the city, Madrazo explains in a clear way:

"(...) I do not speak a word of arts and I do it because I have not seen things calmly to judge well: it seems to me that here are more advanced than in France and this must be a delicious city here everything breathes a certain Simplicity pleasing"<sup>30</sup>.

<sup>28</sup> Letter nº 4 of Juan de Madrazo ... (Munich 27 of September 1858). Page 1 of 6.

<sup>29</sup> Letter nº 4 of Juan de Madrazo ... (Munich 27 of September 1858). Page 1 of 6.

<sup>30</sup> Letter nº 4 of Juan de Madrazo ... (Munich 27 of September 1858). Page 3 of 6.

Although little by little, Madrazo is getting to the city and goes visiting both the works of art and architecture.

Madrazo takes long walks on the street of King Louis visiting buildings, Madrazo remembers what his brother Perico (Pedro de Madrazo) said that what Viollet-le-Duc asserted about being plaster all the architecture of Munich in the King Ludwig Street's buildings were a testimonial ruling. According to Madrazo explains:

"Tell him that it is the most pure truth: they have no stone but the sockets, in not all, the base of the library is also made of plaster and above all the moldings is projected from two to three inches the indispensable lead plate or Copper so that the waters do not destroy them"<sup>31</sup>.

Of these buildings Madrazo observes that the ruin was near and that Viollet<sup>32</sup> was right in ensuring that the architecture was made with plaster. Madrazo observes that there are pieces of cornices of one and two feet of length that have come to the ground, on the contrary all this contrasted with the magnificent statues that were seen every step that Madrazo gave by the city and by the forms of the buildings .

Finally, after several days of stay in Munich he gets to contact all the personalities that his brother had helped him to know, thanks to the business cards that would have been delivered to him in Madrid. Among them stands out Mr. Lurgen who had introduced him to the young artists of Munich in the society of the same established in the hotel Chaffrot. This allowed him to have a knowledge of the new works that were being carried out. Among so many visits Madrazo tells what the city looks like:

"(...) this is delicious and charming and the country surely where you have to be (...) all these galleries and collections in such a good country (...)"<sup>33</sup>.

In these visits he makes mention of the banks of the Isar of which he says:

"The banks of the Isar are charming and as cheerful as you can imagine (...)"<sup>34</sup>.

As for the monuments only makes mention to the church of St. Mary of Au, which explains:

"I only tell you of St. Mary of Au that if outside is good and like, inside is reduced to three identical sails and plaster hiding a superb construction of wood that is the truly main part of the interior (...)"<sup>35</sup> .

Once finished his stay in Munich, travels to Dresden. From his stay in Munich, Madrazo stands out as an architecture that is worth two modern monuments of the time, the glass palace on the one hand, and the new holy field, according to Madrazo said:

"(...) to study modern architecture nobody would advise him to go to Munich: among modern monuments (...) there are only two that are worthy of study, for an architect it is understood, that they are the palace Of glass and the win of the iron road forgot another one you do not know neither you nor Federico, the new holy field that is the most beautiful thing, more studied, more logical and occasional that I think to see in modern architecture and I only feel I have seen it So quick"<sup>36</sup>.

As for the materials that were made to ornament architecture, such as stained-glass windows, Madrazo did not find anything in Munich to compare with what he had found in Paris. Paris for Madrazo, was the place par excellence to beautify the monumental architecture as had been discussed earlier with the glass used for the stained glass of the churches. As Madrazo explains:

"The German stained glass windows are more pictures than the French ones, but these are more stained glass than those, they fill their object much better, they are easier to replace and much cheaper"<sup>37</sup>.

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<sup>31</sup> Letter n° 4 of Juan de Madrazo ... (Munich 27 of September 1858). Page 5 of 6.

<sup>32</sup> Capitel Antón," Metamorphosis...", 18

<sup>33</sup> Letter n° 5 of Juan de Madrazo ... (Munich, October 4, 1858). Page 1 of 4

<sup>34</sup> Letter n° 5 of Juan de Madrazo ... (Munich, October 4, 1858). Page 2 of 4

<sup>35</sup> Letter n° 5 of Juan de Madrazo ... (Munich, October 4, 1858). Page 4 of 4

<sup>36</sup> Letter n° 6 of Juan de Madrazo ... (Dresden October 10, 1858). Page 2 of 8

<sup>37</sup> Letter n° 6 of Juan de Madrazo ... (Dresden October 10, 1858). Page 3 of 8



If Madrazo did not advance much in the subject of seeing more monumental architecture, which was his main objective, this one is dedicated to study also with enough stop the manufacture of clay, where he visits the factory of Laurent and Claussolles where they realized the procedures to make the terracotta. Where he shows his many interests. Just as he had done in Paris to visit museums, in Munich he visited the exhibition of fine arts, for which he explains:

"(...) it has seemed very bright to me, the first artists of Germany have been exhibitors and I have brought to Madrid a catalog so that you can form some idea of it"<sup>38</sup>.

And the exhibition of the industry that comprised only the Munich industry where he saw very good things at work, whose material was wood and iron.

During his stay in Dresden, he did not visit great monuments and even the city seems a bit sad at first, this would be the last stop Madrazo would do for Europe, at the end of this visit, return to Madrid without changing its initial journey.

This is how the letters and the trip Madrazo made to these countries in 1858, arriving in Madrid in October to teach the classes of which he was a professor at the Central University of Madrid.



Fig. 10. Private letter n°6 de Juan de Madrazo addressed to his brother Luis, October 10, 1858, Museo del Prado.

## 4. Conclusion

Throughout the article it has been tried to expose the documentation both textual and graphic corresponding to this first international trip.

The study that is exposed here, around the hybridization between Madrazo thought and the architectural figures that he knows along this route, as well as the constant learning that corresponds to the visit of the architectural monuments.

The field has been explored in two cross directions: from the photograph of the monuments, on the one hand; And from the theory and reflection of private letters issued by Madrazo on the journey.

## Notes

1. Letter No. 1 of Juan de Madrazo addressed to his brother Pedro in his stay in Bayonne on his arrival to this city, having passed through the cities of Miranda del Ebro and Vitoria - Gasteiz. Particular correspondence of Juan de Madrazo, with date Bayonne 8 of September of 1858. Archive Museum of the Prado.

<sup>38</sup> Letter n° 6 of Juan de Madrazo ... (Dresden October 10, 1858). Page 5 of 8

2. Letter No. 2 of Juan de Madrazo addressed to his brother Luis in his stay in Paris upon his arrival in this city. Particular correspondence of Juan de Madrazo, dated Paris September 11, 1858. Archivo Museo del Prado.

3. Letter No. 3 of Juan de Madrazo addressed to his brother Luis in his stay in Paris, description of the city of architectural monuments, place where he is staying. Particular correspondence of Juan de Madrazo, dated Paris September 22, 1858. Archivo Museo del Prado.

4. Letter no. 4 of Juan de Madrazo addressed to his brother Pedro during his stay in Munich upon his arrival in this city. Particular correspondence of Juan de Madrazo, dated Munich September 27, 1858. Archivo Museo del Prado.

5. Letter No. 5 of Juan de Madrazo addressed to his brother Peter during his stay in Munich, description of the city and the monuments he visits. Particular correspondence of Juan de Madrazo, dated Munich October 4, 1858. Archivo Museo del Prado.

6. Letter No. 6 of Juan de Madrazo addressed to his brother Luis during his stay in Dresden, description of the collection and visit of modern monuments. Particular correspondence of Juan de Madrazo, dated Dresden October 10, 1858. Archivo Museo del Prado.

7. List of addresses of a member of the Madrazo family. Manuscript, Sign. Ms / 26. S.XIX. 114h, most in white. 15cm. Library Madrazo. Archive Museo del Prado

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